

Some remarks on thematic English loanwords identified in Polish music magazines

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Abstract

The aim of this paper is to examine some English loanwords from the semantic field *music*, extracted from selected Polish music magazines (both print media and digital media sources) dedicated mostly to rock and popular music. The analysis will be confined to two categories: musical genres and words referring to music description (how music sounds). The data suggests that most lexemes dedicated to popular music can be classified as cultural borrowings representing some aspects of L2 culture. The majority of them are international words. The words under investigation are used for descriptive purposes eliciting the topic being discussed in selected music magazines. The communicative and economical purposes of using English loanwords appear to be vital as well. The thematic words of English origin may be the easiest, fastest and most convenient way to describe a musical product to Polish readers.

Keywords: language of music; English-Polish language contact; thematic loanwords; music journalism

1. Introduction

The aim of this paper is to examine some English loanwords from the semantic field *music* extracted from the chosen Polish music magazines (both print media and digital media sources). In the first part of the paper, English-Polish language contact will be examined briefly, especially in connection to the vocabulary

excerpted from the semantic category *music and popular culture*. The second part will discuss the notion of *borrowing*, specifically with reference to the material under investigation. The third part will provide information about the corpus and research methodology. The paper concludes with the analysis of the findings.

2. The outline of English-Polish language contact

The linguistic outcome of English-Polish language contact has been examined by many linguists. Some research has focused on the classification of the most frequent loanwords, the process of their assimilation and the semantic categories of borrowings (Fisiak, 1969; Markowski, 1992a, 1992b; Mańczak-Wohlfeld, 1994, 1995; Sękowska, 1993, 2007). Researchers also have concentrated on the history of English borrowings used in the Polish language (Mańczak-Wohlfeld, 2006; Miodunka, 1999). Furthermore, some studies have analyzed English borrowings in a specific variety of Polish (e.g., language of university students, McGovern, 1992; language of the younger generation of Poles; Otwinowska-Kasztelanica, 2000). Lexical loans have been collected in a dictionary of English borrowings in Polish (Mańczak-Wohlfeld, 2010). Apart from lexical loans, semantic borrowings in modern Polish have also been investigated (Zabawa, 2008, pp. 154-164). According to Zabawa (2012, pp. 50-51), the publications dealing with Anglicisms in Polish may be divided into different categories:

dealing with general features of contemporary Polish and thus mentioning the problem of foreign influence as only one of many characteristics of the Polish language (...),
dealing with theoretical aspects of the process of introducing lexical loans (mainly of English origin) into the Polish language (...),
dealing with loans from various languages, including English (...),
dealing with words borrowed from English (...),
dealing with loans from a given semantic group (...),
dealing with individual words borrowed from English, both lexical loans (...) and semantic borrowings (...),
concentrating on the evaluation of the growing number of English loans in Polish (...).

Crucially for this paper, some research has dealt with loanwords from a given semantic field. As far as the semantic category *music* is concerned, there have already been a few linguistic publications that focus upon this phenomenon. Markowski (2002) asserts that some English borrowings date back to the 1960s as a result of the emergence of popular music. Fisiak (1969, pp. 41-49) calls such lexical units *exotics* since they represent aspects of the second language national culture, such as, for example, music, dance, revue, film, radio, television, journalism, printing, literature, etc. Wróblewski (1989, 1991) has examined selected loanwords dedicated to popular music, such as *fan* or *hit*. He claims that

the majority of the loanwords under investigation are direct loans imported with their spelling and pronunciation into Polish (Wróblewski, 1989, p. 563). Thus, most lexical loans from the semantic group *music* are quotes (Olkowska, 2011), or lexical borrowings which retain their donor language form (Otwinowska-Kasztelanica, 2000, p. 19).

Interestingly, Olkowska (2011, p. 214) points to a constant growth in the number of Anglicisms found in the semantic field *music*. According to the scholar, in the 1930s there were 12 such words. In 1995, however, this semantic group is rated in the fourth position as far as the number of thematic words of English origin is concerned. The beginning of 21st century resulted in the expansion of this semantic category even more. Lexemes of this kind are classified as complementary language innovations (Olkowska, 2011, p. 214).

3. The notion of borrowing

This section will investigate the notion of *borrowing*. The *Oxford Advanced Learner's English Dictionary* (OALD) defines the concept as "a word, a phrase, or an idea taken from another person's work or from another language and used in their own" (p. 166). In this paper the term *borrowing* will be used as in Zabawa (2012), that is, interchangeably with *loan*. In addition, the term *English borrowing* will refer to words of English origin as well as to words that have been transferred to Polish via English (Mańczak-Wohlfeld, 2010, p. 10).

When it comes to typology and frequency of borrowings, scholars admit that lexical borrowings (Mańczak-Wohlfeld, 1995) seem to be the most frequent in the Polish language. A *lexical loan* is taken to mean "(...) the incorporation of individual L2 words (or compounds functioning as single words) into discourse of L1, the host or recipient language, usually phonologically and morphologically adapted to conform with the patterns of that language, and occupying a sentence slot dictated by its syntax" (Poplack, Sankoff, & Miller, 1988, p. 52). Even though lexical borrowings undergo a gradual process of adaptation before the recipient language assimilates them, some of them are not easily adapted to the Polish morphological system and remain non-inflected (e.g., *reggae*). This can be attributed in the first place to their phonology (Sztencel, 2009, p. 4). In addition, "(...) the tendency to retain the borrowings from English as quotes and emphasizing their English origin could in fact also be seen as a reflection of the positive approach that Poles have towards the lexical influence from English" (Sztencel, 2009, p. 14). Having said that, a conclusion may be drawn that the use of lexical loans as quotes is often connected with the prestige of a second language. Nonetheless, such a tendency may also indicate the use of language for specific purposes of international recognition. This seems to be the case when examining the language of popular music since a great

number of lexical loans from this semantic group have been imported into many languages. In this regard, because of their wide use in different languages, they are arguably international¹ lexical loans. As stated by Szafraniec (2011, p. 230), international words usually occur in such semantic fields as technology, science, fashion, and culture. International words related to popular music are perceived by some scholars as terms (Trzaskawka, 2014, p. 57-70).

4. The corpus used in the study

The corpus used in the study is comprised of some selected Polish print media and digital media music magazines. This is because of the fact that "(...) the number of words of English origin in Polish is constantly growing. The tendency is visible mainly in the written variety of Polish, particularly in the language of press articles and press advertisements" (Zabawa, 2012, p. 46). As a result, the mass media written discourse of modern Polish seems to be influenced by English. Mass media discourse manifests relations to other discourses and absorbs them to some extent (Wojtak, 2016, pp. 62-63). As far as Polish music journalism is concerned, this process means that some features of musical discourse are incorporated into mass media discourse. It is claimed that musical discourse constitutes different "stages of life" of a musical product.² Perception and evaluation

¹ *Internationalism* is a loanword that occurs in several languages with the same or at least similar meaning and etymology. In some cases, however, an international word is used in some contexts only, and its meaning is narrowed in the first language. Markowski (2002, p. 41) calls such phrases *incomplete international words* (PL *niepełny internacjonalizm leksykalny*).

² "The 'creation of the musical product' stage comprises elements such as jam sessions, musical rehearsals, studio sessions, shooting a music video etc. The 'completed musical product' stage is represented by song lyrics, scores, tablatures, music CD/DVDs, EP/LPs, music videos, etc. The 'distribution of the musical product' includes live performances, TV/radio broadcast of live performances, musical interviews, musical articles, album presentations, musical ceremonies, concert/tour notices, press releases, charts, CD/DVD sales, etc. And the 'perception and evaluation of the musical product' stage embraces musical reviews, general Internet forums and chats. To the main four stages of 'life' of a musical product (...) I have added the 'description/reflection' aspect of a musical product, which is represented by educational discourse, academic discourse, fiction, in other words films/books/biographies, musical quizzes, lessons and workshops, TV/radio (educational) programs, textbooks, dictionaries, encyclopedias, etc., and finally by professional Internet forums; and 'records management' comprising negotiations, contracts, correspondence, riders, and other aspects of musical business discourse. They can enter musical discourse at any of the four main stages. For example, musical educational discourse includes teaching elements of composition and sound recording ('creation of a musical product'), teaching how to perform musical pieces ('distribution of a musical product'), and teaching basics of musicological analysis ('completed musical product', 'perception/evaluation of a musical product')" (Aleshinskaya, 2013, pp. 427-428).

stage is connected with the reception of a musical product often presented in music magazines. In this paper, the investigation will be confined to music reviews as being among the most significant journalistic genres that influence the aforementioned stage of a musical product.

The corpus includes 100 music reviews excerpted from sources aimed at describing rock and popular music such as the magazine *Teraz Rock* (also available online) and some Internet websites (i.e., www.artrock.pl, www.rockmetal.pl, www.alternation.pl). They are addressed to a selected group of readers who are interested in music and, therefore, have become familiar with the basic language of music. The communicative situation is specific, namely, it is interactive and based on senders and receivers' similar interests, values and, consequently, language (Wojtak, 2016, p. 57). The artists were chosen arbitrarily by the present author who made an effort to include in the study representatives of various musical styles. The corpus comprises 60,200 running words. The longest review consists of 915 words, whereas the shortest one comprises 234 words. Most reviews are approximately composed of 570-610 words. The methodology is based on a typological approach as a strategy for descriptive presentation of distinct categories.

5. Findings

Calculations revealed that English borrowings referring to two examined categories accounted for 11% of all the running words. Since it is impossible to discuss all the phrases in one paper, the findings provide the instances of lexemes which occurred minimum 30 times in the corpus (in different grammatical forms, including derivative adjectives). This section will be dedicated to the linguistic analysis of the findings, which will be limited to two related categories, that is, musical genres and music description (how music sounds).

5.1. Musical genres

The linguistic material contains numerous words and phrases dedicated to expressing musical styles. It is obvious in view of the subject of the review. Seemingly, such lexemes may be used for both informative and descriptive purposes since they give information about what music artists represent. They also refer to songs where influence of a particular genre can be found. Some examples are as follows: *rock* and its varieties, such as *hard rock*, *gothic rock*, *art rock*, *post rock*, *punk rock*, *metal* and its varieties, such as *heavy metal*, *goth-metal*, *thrash metal*, *death metal*, *doom metal*. One can also enumerate other genres, the occurrence of which appears to be high: *jazz*, *rhythm'n'blues*, *rock and roll*, *gospel*,

hip-hop, blues, folk, dubstep, ambient, pop, funk, fusion, etc. The definitions³ of these musical genres are given in Table 1.

Table 1 Musical genres

Lexeme(s)	Definitions (English sources)
ROCK	"popular music usually played on electronically amplified instruments and characterized by a persistent heavily accented beat, repetition of simple phrases, and often country, folk, and blues elements" (<i>Merriam-Webster – MW</i>).
ROCK 'N' ROLL	<i>rock-and-roll</i> or <i>rock 'n' roll</i> adjective (MW, definition the same as <i>rock</i>). "a style of popular dance music that began in the 1950s in the US and has a strong, loud beat and simple repeated tunes" (<i>Cambridge dictionary online – CDO</i>).
HARD ROCK	"rock music marked by a heavy regular beat, high amplification, and usually frenzied performances" (MW).
PUNK ROCK	"rock music marked by extreme and often deliberately offensive expressions of alienation and social discontent" (MW).
POST ROCK	"is a form of experimental rock characterized by use of rock instruments primarily to explore textures and timbre rather than traditional song structure, chords or riffs. Post-rock artists typically unify rock instrumentation with electronics, and are often instrumental. Although firmly rooted in the indie or underground scene of the 1980s and early 1990s, post-rock's style often bears little resemblance musically to that of contemporary indie rock, departing from rock conventions. Elements may be borrowed from genres such as ambient music, krautrock, IDM, jazz, minimalist classical)" (WIKIPEDIA).
ART ROCK	"rock music that incorporates elements of traditional or classical music" (MW).
(Polish, PL) ROCK	progressive rock "music characterized by relatively complex phrasings and improvisations and intended for a musically sophisticated audience" (MW).
PROGRESYWNY/ PROGRESSIVE ROCK	
METAL/HEAVY METAL	"energetic and highly amplified electronic rock music having a hard beat" (MW).
THRASH METAL	"Thrash metal (or simply thrash) is a subgenre of heavy metal music characterized by its overall aggression and often fast tempo. The songs usually use fast percussive beats and low-register guitar riffs, overlaid with shredding-style lead work. The lyrics often deal with social issues and reproach of The Establishment, using direct and denunciatory language, an approach borrowed from hardcore punk" (WIKIPEDIA).
DOOM/DOOM METAL	"Doom metal is an extreme style of heavy metal music that typically uses slower tempos, low-tuned guitars and a much 'thicker' or 'heavier' sound than other metal genres. Both the music and the lyrics intend to evoke a sense of despair, dread, and impending doom" (WIKIPEDIA).
DEATH METAL	"Death metal is an extreme subgenre of heavy metal music. It typically employs heavily distorted and low-tuned guitars, played with techniques such as palm muting and tremolo picking, deep growling vocals, aggressive, powerful drumming featuring double kick or blast beat techniques, minor keys or atonality, abrupt tempo, key, and time signature changes and chromatic chord progressions. The lyrical themes of death metal may invoke slasher film-stylized violence, religion (sometimes Satanism), occultism, Lovecraftian horror, nature, mysticism, mythology, philosophy, science fiction, and politics, and they may describe extreme acts, including mutilation, dissection, torture, rape, cannibalism, and necrophilia" (WIKIPEDIA).
BLUES	"2: a song often of lamentation characterized by usually 12-bar phrases, 3-line stanzas in which the words of the second line usually repeat those of the first, and continual occurrence of blue notes in melody and harmony; 3: jazz or popular music using harmonic and phrase structures of blues" (MW).

³ If a word or a phrase is not included in dictionaries, other sources were taken advantage of, such as Wikipedia, some music portals, etc. However, one must be aware of their incomplete or imperfect content.

JAZZ	"a: American music developed especially from ragtime and blues and characterized by propulsive syncopated rhythms, polyphonic ensemble playing, varying degrees of improvisation, and often deliberate distortions of pitch and timbre; b: popular dance music influenced by jazz and played in a loud rhythmic manner" (MW).
POP/POPULAR MUSIC	"music written and marketed with the intention of achieving mass distribution and sales now principally in the form of recordings" (MW).
RHYTHM 'N' BLUES	"a type of popular music, originally by African American artists of the 1940s and 1950s, that combined features of blues and jazz with a strong beat" (CDO).
HIP-HOP	"the stylized rhythmic music that commonly accompanies rap; also: rap together with this music" (MW).
FOLK	Folk rock "music that is a mixture of traditional and modern popular music" (CDO). folk music "the traditional music of a particular region or group of people" (CDO).
DUBSTEP	"a type of electronic dance music having prominent bass lines and syncopated drum patterns" (MW).
AMBIENT MUSIC	"music intended to serve as an unobtrusive accompaniment to other activities (as in a public place) and characterized especially by quiet and repetitive instrumental melodies" (MW).
GOSPEL	"gospel music" (MW), "also gospel music a style of religious music originally performed by black Americans" (CDO).
FUSION	"popular music combining different styles (such as jazz and rock)" (MW).
TRANCE	[U] fast, electronic dance music with a regular beat, keyboards, but usually no singing (CDO).
INDUSTRIAL	"Industrial music is a genre of experimental music which draws on harsh, transgressive or provocative sounds and themes. All Music defines industrial music as the "most abrasive and aggressive fusion of rock and electronic music" (WIKIPEDIA).
FUNK	"music that combines elements of rhythm and blues and soul music and that is characterized by a percussive vocal style, static harmonies, and a strong bass line with heavy downbeats" (MW).

Some examples of how the terms are used in some of the reviews included in the present investigation are provided below:

1. "(...) Wszelkie wymagania, aby stworzyć romantyczną odmianę *goth-metalu*⁴ z gatunku "piękna i bestia" zostały więc spełnione już na początku" (WITHIN TEMPTATION, "ENTER", M. Nowak, 10.02.2014) AR.
2. "No to najważniejszą muzyczną premierę tego *rocku* raczej już mamy za sobą. No bo najwyższej jeszcze tylko Stonesi" (DAVID BOWIE, "THE NEXT DAY", W. Kapała 08.03.2013) AR.
3. "*End of Days* – *prog rock* na całego, w pewnej chwili słychać chór dziecięcy. Tytułowy numer jest zakrecony trochę *industrialnie* – świetna rzecz, oryginalne brzmienie" (SOTO, "INSIDE THE VERTIGO", P. Brzykcy, June 2015) TR.
4. "People of The Haze to wrocławska grupa, korzystająca ze stylistyki klasycznego, zabarwionego *bluesem hard rocka*" (PEOPLE OF THE HAZE, "FASTFOOD BRESLAU", R. Filipowski, June 2015) TR.
5. "Polska *death metal*em stoi (...)" (SYMBOLICAL, "COLLAPSE IN AGONY", P. Brzykcy, August 2015) TR.⁵

⁴ Italics in the loanwords – U.M.W.

⁵ TR – *Teraz Rock*, AR – *Art Rock*.

Quantitative analysis showed that the most commonly used lexemes are *rock*, *rock and roll*, *metal*, *blues*, *jazz* and *pop*, which is the corollary of the topics covered in the material under investigation. Even though popular music seems to have been expanding and changing for years, the very common and most frequent terms to describe music are those which emerged earliest, obviously as a result of their widespread recognition. In addition, these musical genres appear to be the most significant among others since they have triggered both different variations of genres and also completely new ones. Another reason is that the lexemes *rock*, *rock and roll*, *metal*, *blues* and *jazz* are arguably the most widespread, universal terms and, therefore, their use is determined by the willingness to make the messages as comprehensive as possible.

When it comes to the graphemic adaptation of the lexemes in question, they may vary in writing as some of them are written in capital letters whereas some are not. A few phrases are hyphenated whereas some of them are not, as is the case with *goth metal* or *goth-metal*. Occasionally, slashes are introduced, as in *doom/gothic*. Mańczak-Wohlfeld (1993, p. 281) claims that such orthographic inconsistency is typical of borrowings which may be classified as compounds. As reflected in Polish sources, such as *Słownik zapożyczeń angielskich w polszczyźnie* (SZAwP, *The dictionary of English loanwords in Polish*) or *Słownik terminów muzyki rozrywkowej* (STMR, *The dictionary of popular music terminology*), the words are morphologically adapted, as is clear from the following examples:

1. *rock* [wym. rok] rzecz. m., odm. tylko drugi człon DB.-a, N., -kiem, bez l.mn., [wym. rɔk] rocka, mrz lub mzw, blm (SZAwP, STMR)
2. *hard rock*⁶ [wym. hard rock], rzecz. m., odm. tylko drugi człon, DB. -a, N. -kiem, bez l.mn., [wym. hɑrd rɔk] -cka, mrz, blm (SZAwP, STMR)
3. *rock progresywny* [wym. rok...] zest. m., bez l. mn (STMR)
4. *heavy metal (and other metal subgenres)* [wym. hɛwi mɛtəl] -lu, mrz, blm (SZAwP)
5. *blues* [wym. blʊs] w zn 1. -sa, -sie, mzw lub mrz, blm; w zn. 2: -su, -sie, lm -sy, mzw (SZAwP)
6. *rock and roll* [wym. rok end rɔl] rolla, mrz lub mzw, blm (SZAwP)
7. *pop* -pu, -pie, mrz, blm (SZAwP)
8. *ambient* rzecz., m., D.-u, Ms.-cie, bez l.mn. (STMR)
9. *dupstep* (no information)
10. *jazz* [wym. dʒɛz] jazzu, jazzie, mrz, blm, rzadziej dżez-zu, -zie, mrz, blm (SZAwP)
11. *folk* -ku, mrz, blm (SZAwP)
12. *gospel*, n, blm, ndm (SZAwP)
13. *hip-hop* lub *hip hop*, -pu, -pie, mrz, blm (SZAwP)
14. *rhythm and blues* [wym. rytəm end blʊs] lub *rhythm'n'blues* [wym. rytmen-blʊs] - sa, -sie, mzw lub mrz, blm (SZAwP)

⁶ Other phrases in which the word *rock* is preceded by an adjective follow the same pattern as is *hard rock*.

15. *trance* [wym. tr^{ans}] trance'u, transie, *mrz*, *blm* (SZAwP)
16. *fusion* [wym. fju^żzyn] *mrz*, *blm*, *ndm* (SZAwP)
17. *funk* [wym. f^{an}k] –ku (lub –ka), *mrz*, *blm* (SZAwP)
18. *industrial* [wym. ind^{as}triał] –lu, *mrz*, *blm* (SZAwP)

The masculine gender is assigned to the majority of the lexemes due to the consonantal ending of the word (Mańczak-Wohlfeld, 1995, p. 55-56). Most lexemes belong in the inanimate masculine declension (PL: *mrz* – rodzaj męskorzeczowy) or the animate masculine declension (PL: *mzw* – rodzaj męskozwierzęcy). The paradigm provides the genitive or the genitive and instrumental, or locative case endings. The words are usually only partly inflectable since they do not take the plural (PL: *blm*). Variations in the declension types occur when a lexeme has more than one meaning, for example, *blues* as a musical style and *blues* as a song. As far as the subgenres are concerned, which is indicated by the use of such adjectives as *thrash*, *hard*, etc., only the noun is inflectable, except for the phrase *rock progresywny*. In this phrase, the adjective *progresywny* is fully adapted to Polish. It is worth pointing out that, occasionally, the words are not-inflectable, as seen in *gospel*. Sometimes the English word is converted⁷ to the noun declension, even though originally it is an adjective, as is the case with *ambient*, *industrial*.

The process of morphological adaptation also includes word formation since most of the examined lexical units form derivatives, especially adjectives giving information "having the feature of" (Grzegorzczkowska, 1984). As observed by Waszakowa (1995, p. 11), the Polish suffix *-owy* is most productive when it comes to the adjective derivation of English lexical loans. It is proved by such instances as *rockowa klasyka*, *utwory bardziej rockowe*, *rockowa ekspresja*, *rockowa przeciętność*, *rockowa piosenka*, *rockowe płyty*, *rockowe "desire"*, *fani muzyki rockowej*, *popowe motywy*, *dance-popowa warstwa*, *popowy lukier*, *popowe symfonie*, *zatęchłe*, *gotyckie doomowe granie*, *bluesowa stylistyka*, *bluesowy pazur*, *transowy rytm*, *transowa motoryka*, *transowy*, *jednostajny rytm*, *metalowe pitolenie*, etc. Some extracts illustrating the use of such phrases are provided below:

1. "Jest też "Adios" – najmocniejszy w zestawie, niemal *thrashowy* (z chwilą wytnienia w refrenie)" (RAMMSTEIN, "MUTTER", Sz. Bijak, 18.07.2012) AR.
2. "Wychwycić cokolwiek z *rockowej* klasyki spod dwutonowej warstwy *dance-popowej* papki to zadanie bardzo trudne" (WITHIN TEMPTATION, "HYDRA", M. Nowak, 03.02. 2014) AR.
3. "Trafić można także coś z *punkowego* ducha w *Concentration Camp Director i DD Cup (...)*" (LESSDRESS, "FOOLS DIE YOUNG", Ł. Wiewiór, February 2015) TR.

⁷ "Conversion is a morphological process that involves changing the word class of a word while the forms of the words remain the same. No phonological change is involved, and the root and a new form are related semantically" (Sa'aida, 2016, p. 11).

4. "Jeszcze bardziej nastrojowo robi się za sprawą króciutkiej ballady *Oblivious To The Night* czy miejscami *ambientowego* podkładu *Markings On A Parchment*" (ARENA, "THE UNQUIET SKY", M. Kirmuć, August 2015) TR.
5. "Piosenki *chilloutowo-rockowo-funkowo-jazzowo-popowe* (...)" (PUZZLE, "PUZZLE", P. Brzykcy, July 2015) TR.

The data shows that adjectives may occasionally be used in complex compounds, such as *piosenki chilloutowo-rockowo-funkowo-jazzowo-popowe*. The compounds are hyphenated to indicate the significance of each genre recognized in songs. A hyphen, when used in compounds in Polish, gives information about the semantic equation of every linguistic unit being combined in a compound (Polański, 2003).

5.2. Music description (how music sounds)

There is a significant number of specified Anglicisms in music reviews which are used in order to analyze particular songs in detail. The most frequent are *riff*, *groove*, *beat/bit*, *growl*, *drive*, *loop*, *sample/sampel*, *power*. The definitions of the words are listed in Table 2.

Table 2 Phrases related to music description

Lexeme(s)	Definitions
RIFF	"an ostinato phrase (as in jazz) typically supporting a solo improvisation; <i>also</i> : a piece based on such a phrase" (MW).
GROOVE	"a pronounced enjoyable rhythm" (MW).
BEAT/BIT (PL)	"[C or U] in music, a regular emphasis, or a place in the music where such an emphasis is expected" (CDO).
GROWL(-ING)	"to make a low, rough sound, usually in anger" (CDO). "A death growl (or simply a growl) is a vocal style (an extended vocal technique) usually employed by death metal singers but also used in other heavy metal styles, such as metalcore. Death growls are sometimes criticized for their 'ugliness'. However, the harshness of death growls is in keeping with death metal's abrasive music style and often dark and obscene subject matter. The progressively more forceful enunciation of metal vocals has been noted from heavy metal to thrash metal to death metal" (WIKIPEDIA).
DRIVE	"n [] energy and determination to achieve things" (CDO). No information about music context. (In music, drive is used to express the goal, or direction to the climax of the piece [U.M.-W.]).
LOOP	"a loop is a repeating section of sound material. Short sections of material can be repeated to create ostinato patterns. A loop can be created using a wide range of music technologies including turntables, digital samplers, synthesizers, sequencers, drum machines, tape machines, delay units, or they can be programmed using computer music software"(WIKIPEDIA).
SAMPLE /SAMPEL (PL) / SAMPLOWANY (PL adj.)	"3.: an excerpt from a recording (such as a popular song by another performer) that is used in a musical composition, recording, or performance' (MW), 'a small part of a song that has been recorded and used to make a new piece of music" (CDO).
POWER	n [U] 'strength' (CDO).

Some examples of how these terms are used in the reviews under investigation are the following:

1. "Czyli nie jest wesolo, ale muzycznie wlasnie ten klimat jest atutem Symbolical: obok *deathowych riffow* i groznego *growlu*, mamy tu wiele gitarowych brzmien, ktore emanuja rozpacza, prowokuja do zadumy" (SYMBOLICAL, "COLLAPSE IN AGONY", P. Brzykcy, August 2015) TR.
2. "Podobnie ostre rytmy, skandowane partie wokalne i niesamowity *funkowy groove*" (THE JON SPENCER BLUES EXPLOSION, "FREEDOM TOWER – NO WAVE DANCE PARTY 2015", Ł. Wiewiór, June 2015) TR.
3. "B.B. King rządzi w "When Love Comes to Town", czy to w ekspresyjnym duecie z Bono, czy to w partiach gitarowych – pełnych swobody, pełnych odpowiedniego *drive'u*, czadowych, a zarazem finezyjnych" (U2, "RATTLE AND HUM", P. Strzyżowski, 09.03.2013) AR.
4. "(...) Natłok dźwięków (gitary, kilka warstw wokali, perkusja, *sampowane bity*, elektronika, symfonie, dodatki) momentami wręcz wgniata w fotel i męczy niemilosiernie jak skrzecząca teściowa" (WITHIN TEMPTATION, "HYDRA", M. Nowak, 03.02. 2014) AR.

Similarly to loanwords found in the naming of musical genres, most examples under investigation are not adapted on the graphemic level, which might indicate their international recognition, as is the case with *loop*, *power*, *drive*, or *riff*. However, some variants in spelling are noticeable (e.g., *beat/bit*). The morphological adaptation reveals that grammatical gender is assigned, as seen below:

1. *riff* [wym. rif] w zn. 1: riffu, riffie, *lm* riffy, *mrz*; w zn. 2: riffu, riffie, *mrz*, *blm* (SZAwP)
2. *groove* – no information
3. *beat/bit* (PL) [wym. bit] *beatu*, *beacie*, *mrz*, *blm* lub *bit*, *bitu*, *bicie*, *mrz*, *blm* (SZAwP)
4. *growling* [wym. graŋling] rzecz. *m.*, *D.-u*, *N.* –*giem*, *bez l.mn.* (STMR)
5. *drive* [wym. drajw] w zn. 1: -*ve'u*, -*vie*, *mrz*, *blm* (SZAwP)
6. *loop* [wym. lup] –*pu*, -*pie*, *lm* –*py*, *mrz* (SZAwP)
7. *sampel* (PL) –*pla*, *lm* –*ple*, -*pli*, *mrz* (SZAwP)
8. *power* [wym. pa^uer] –*ra*, -*rze*, *mrz*, *blm* (SZAwP)

Like musical terms, the lexical units referring to musical sounds are usually partly-inflectable. However, fully-inflectable phrases can be observed as well by taking the plural endings, such as *riff-y*, *loop-y*, *samp-e*. When declined, the spelling of the words is adapted to the Polish spelling and orthographic rules for words of foreign origin (Markowski, 2002), for instance the apostrophe in the genitive form of *drive* – *drive'u*. In addition, English words undergo morphophonemic alternations typical of Polish, for example, a hard consonant versus a soft consonant as in *loop* – *loopie* (p:p'), *riff* – *riffie* (f:f'), etc.

As far as semantics is concerned, the words are transferred into Polish with their meaning remaining intact. However, there are cases when the meaning of lexemes is either extended or altered and as such these words are introduced into Polish. A good example is *drive* which in the Polish source has more than one meaning. With reference to music, it is defined as "intensity of rhythm typical of jazz and rock music" (SZAwP). The chosen English dictionaries, however, do not provide such a definition. Thus, a new metaphoric meaning may have been added to Polish lexicon.

6. Conclusions

Lexical loans dedicated to popular music seem to form a significant group of lexemes in the material under investigation. As a result of their international recognition, graphemic adaptation usually does not apply. When it comes to grammatical adaptation of the examined lexical units, one may conclude that they are partly or fully adapted in compliance with Polish grammar. Morphological adaptation not only refers to assigning grammatical gender to the words. In some cases, the word is converted from one part of speech to another. Word formation processes by means of Polish suffixes may be observed as well. As far as semantic aspects are concerned, the analyzed words are transferred to the target language together with their form and meaning, which can be ascribed to their international recognition. However, similarly to terms, the meaning of the words can be either narrowed, as in *rock* or extended, as in *ambient*, or a new metaphoric meaning is added, as in *drive*.

Most of the examined lexical items can be easily spotted in Polish sources such as SZAwP or STMR. The definitions of these terms in both dictionaries are quite similar and general. Moreover, they are usually congruent with their counterparts in English dictionaries. Interestingly, the most common words are the ones which emerged very early, such as *rock*, *blues* or *rock and roll*, even though the language of popular music has been growing and new terms have been coined.⁸ Despite the fact that some lexemes are found in the corpus quite often, they have not been defined in Polish dictionaries yet, good examples being *dubstep* or *groove*.

In the selected Polish music magazines, the English loanwords dedicated to popular music are used for descriptive purposes eliciting the topic being discussed. In addition, they perform a persuasive function in language, especially when used as adjectives, since they evaluate musical products in a positive or negative way. What is more, the English loanwords serve a prestigious function. Seemingly, they imply the professionalism of reviewers who tend to be

⁸ New musical terms are going to be examined by the author of this paper.

perceived as experts in music and, consequently, experts in its terminology. Last but not least, popular music terminology of English origin used in Polish music magazines serves a communicative function and allows language economy thanks to the specific communicative situation applied in such magazines as writers and readers share similar interests. Paradoxically, it is the use of English terms that may be the easiest, fastest and most convenient way to describe a musical product to Polish readers.

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